

WEEKLY.]

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Facts and Comments.

The death of Mr. Bache was even more sudden and unexpected than appeared from the obituary notices. Even as late as Monday afternoon his medical man did not apprehend any immediate danger, and looked upon the case as one of simple chill, somewhat aggravated by the patient's nervousness. His sisters, who were with him in the afternoon, took a cheerful view of the case. Later in the evening, however, the symptoms became very grave, and a messenger was despatched to an intimate friend of Mr. Bache's, at a Monday Popular Concert, who, when he arrived at the house, found him dead.

By Mr. Bache's own desire, the funeral was conducted in the quietest manner, and no special invitations were issued to persons outside the family circle. Nevertheless, a numerous group of musical and personal friends assembled at the side of the grave in the Hampstead Cemetery on Saturday afternoon. The Rev. Dr. Sadler, of Rosslyn Hill Unitarian Chapel, Hampstead, officiated and delivered an address. The chief mourners were the two brothers and the two sisters of the deceased gentleman, together with Mrs. Alfred Bache, Mr. Russell Martineau, Mr. A. Higginson, Mrs. Edward Higginson, and Miss Martineau, relatives. The Royal Academy of Music, of which the deceased was a professor, was represented by Dr. A. C. Mackenzie, the new Principal, Dr. Charles Steggall, Mr. Thomas Trelfall (chairman of the committee of management), and Mr. Lamborn Cock, the treasurer; Mr. Stanley Lucas represented the Royal Society of Musicians, and amongst others present were Mr. John Francis Barnett, Mr. Franklin Taylor, Mr. Hartvigson, Mr. Carl Armbruster, Mr. Eaton Fanning, Mr. W. Shakespeare, and Mr. Littleton.

Knowing it to be unfounded, we made no reference to the rumour which had been copied from the French papers into a number of English journals, to the effect that Madame Albani had been engaged by MM. Ritt and Gailhard for the Grand Opéra. That rumour is now contradicted officially, but those who set it afloat continue to assert that there "must have been something in it," and state as proof of their assertion, that M. Gailhard went to Antwerp to witness a performance of Gounod's "Romeo and Juliet," at which Madame Albani sang the heroine, and which the composer conducted, losing, by the bye, his way in the score and very nearly causing a breakdown. But, surely, between hearing a prima donna and engaging her, or even offering her an engagement, there is, as between the cup and the lip, many a slip.

The custom of giving concerts spirituels, or, as we should say, concerts of sacred music, during Holy Week, is gaining ground in Paris, and on Thursday and Saturday last week two interesting performances of that nature took place at the Opéra Comique. Two compositions by Gounod, the paraphrase of the psalm, "Super Flumina Babylonis," and a concerto for the piano pedalier, the latter neither sacred nor spirituel, were included in the programme, conducted by the composer. Verdi's "Requiem Mass" was also performed, with Mesdames Isaac and Deschamps, and MM. Talazac and Fournets as solo quartet. This compares favourably at any rate with our eternal "Messiah," and the "Gems from the Oratorios."

In London the usual number of Good Friday concerts took place. At the Albert Hall, "The Messiah" was given in the presence of the Prince and Princess of Wales and the Royal family, Madame Nordica, Madame Belle Cole, Mr. Piercy, and Mr. Watkin Mills singing the solo parts. At the concert given under Mr. Ambrose Austin's auspices, at St. James's Hall, Rossini's "Stabat Mater" was, amongst other things, given, Mrs. Hutchinson, Madame Patey, and Messrs. Lloyd and Santley representing the solo quartet. At the Crystal Palace also the sacred concert was very numerously attended.

Following the example set by St. Anne's, Soho, St. Andrew's, Ashley Place, celebrated the evening of Good Friday by a performance of Dr. Stainer's "Crucifixion." St. Andrew's is a grand building for sound; the quality of the boys' voices was clear and bright, and the bass recitations were very finely rendered. The Easter Day services at Southwark Cathedral (which was crammed during High Mass) included Mozart's Twelfth Mass. Beethoven's Mass in C was sung at the Church of the Jesuits, Farm Street.

Bülow will not, after all, conduct the two last Philharmonic Concerts of the season. He is said to have said that he was not going to act as substitute for Mr. Cowen. He might have thought of that before, in which case he would have saved some disappointment and printer's ink.

Mr. F. K. Hattersley, the young composer, is about to start for Germany, to take lessons from Rheinberger.

Karl Formes, the veteran bass, who enchanted our forefathers and grandfathers as Sarastro, Marcel, Leporello, and the Cardinal in "La Juive," has arrived in London, and will try once more the fortune of the stage, under Mr. Harris's auspices. He is seventy-two years of age. But this is not as formidable in the case of a bass as it would be in that of a tenor.

It is with mixed feelings that one comes upon the number of English names figuring in the list of those who took part in the recent examination of the Leipsic Conservatoire. Thus, Miss Mary Evans, of Brighton, played the pianoforte part of Beethoven's E flat trio; while Miss Mary Logan, of Cambridge, is said to have rendered Mozart's D minor concerto in a "neat, self-possessed manner, leaving only greater emotional depth to be desired." Miss Alice Brown, of Portsmouth, and Miss Henrietta Jonas, of Edinburgh, are also mentioned in more or less favourable terms. Why, one asks, did not these young people stop at home to get such information as can be had at a first-rate music school? Sir George Grove, Mr. Mackenzie, Mr. Weist Hill, and others whom it may concern, please make a note of this.

We have received for review that useful book of reference and mine of information on newspaper matters, "Sell's Dictionary of the World's Press, for 1888." Articles such as that relating to the law of libel in newspapers, by Blake Odgers, The Rise of Provincial Journalism, by H. R. Fox Bourne, and others, will be greatly appreciated by newspaper men; while the plentiful illustrations, and the lighter portion of the letterpress with its details of curious information, make the volume as entertaining as it is valuable.

In the slight pause or breathing space which mercifully divides the winter from the spring musical season, it will be useful to make a note of the dates of the approaching Richter Concerts. They are May 7, 14, 28; June 4, 11, 18, 25; July 2 and 9, and are held under the direction of Mr. N. Vert.

The Bath Philharmonic Society, of which Sir Arthur Sullivan is the president, and Mr. Albert Visetti the musical director, announce a Festival Concert for April 11. Mr. Cowen's "Ruth" will occupy the larger share of the programme, which is to open with Mr. J. Humphrey Anger's XCVIth Psalm, each work conducted by the composer. A strong band of instrumentalists, led by Mr. Van Praag, has been engaged, and the solo vocalists include Miss Anna Williams, Miss E. M. Walker, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Watkin Mills.

The Oswestry Musical Festival, established in connection with the Oswestry School of Music, founded by Mr. Henry Leslie, was held on Monday, in Powis Hall, Oswestry. Lord Harlech presided. The banner of honour and ten pounds, with a silver medal to the conductor, were awarded to the Lodge and Bronygarth Choir. The ladies' banner was competed for by the Llanymynech Choral Society and the Llansaintffraid Choral Union. The banner and four pounds were awarded to the Llanymynech Choir. The juveniles'

banner, with prize of three pounds, was awarded to the Lodge and Bronygarth Choir. The final competition was for the town banner and ten pounds, with silver medal to the conductor. This was limited to Welsh choirs; the Zion (Oswestry) Choral Society and the Oswestry Philharmonic Society competed. The Philharmonic Society were awarded the prizes. This choir having now won the town banner three years in succession, it becomes their own property. The adjudicators were Mr. Timothy, master of music at Eaton, and Mr. Mills. At night Mr. Henry Leslie conducted a performance of the "Messiah," the soloists being Miss Annie Roberts, Miss Squires, Mr. Maldwyn Humphreys, and Mr. T. Bott.

Something fresh in musical literature has reached the office in the shape of the February number of the "New Zealand Musical Monthly." It gives a great deal of information on band matters in the Colony, and we wish it all the success it deserves.

The March number of "The Cosmopolitan," an illustrated magazine published monthly in New York, contains a valuable article on the German opera in New York, by Henry T. Finck, the well-known musical critic.

The death is announced, at Paris, of Madame delle Sedie, the wife of the celebrated baritone. Her maiden name was Marguerita Tizzoni, and she was well-known on the operatic stage many years before her marriage.

Eugène d'Albert has given a recital in the Salle Erard, which proved to be one of great interest. The young pianist's execution of a Chopin polonaise and of a Liszt fantasia were especially admired.

An excellent comic opera has been produced at the Gaité, "Le Bossu," founded on Paul Féval's novel, with music by Grisart. The Gaité is not the theatre where one expects to hear the best music, so that M. Grisart's clever and characteristic score was doubly welcome as a surprise.

It seems to be a difficult matter to provide M. Massenet with a suitable libretto. M. Victorien Sardou writes to "Le Temps," saying that his first idea had been to find a subject in the Egyptian Campaign—"Kléber en Egypte"—but that the cruel necessity of cutting off the beards of the chorus singers was pointed out to him as inevitable in the representation of the clean-shaven Republican soldiers, so that, out of respect to the said beards, M. Sardou abandoned this plot. The picturesque possibilities in a subject drawn from the Conquest of Mexico by the Spaniards next occurred to the librettist, but were rejected by the composer. M. Sardou then fled to the cold shades of classic story, and is anxious to turn the whole of the *Odyssey* into an opera, from which scheme it may be hoped that the gods and M. Massenet will deter him.

The rehearsals of Lalo's "Roi d'Ys," and of Poise's "Carmosine" are being proceeded with every day alternately at the Opéra Comique.

The little French town of Givet, in the Ardennes, and a stone's throw from Belgium, is resolved to erect a statue of Méhul, the composer of "Joseph and his Brethren," who was born there. The initiative was taken by the Mayor of Givet, and a committee was soon formed in Paris, consisting of members of the Academy of Fine Arts, a deputation from the Ardennes, and certain composers and authors, M. Ambroise Thomas at the head of all—who have worked so well in support of the plan that the appointed sculptor, M. Croisy, is already busy with the task entrusted to him.

[April 7, 1888.]

The soil of France appears to be more favourable to female musical genius than any other. After Mdlle. Holmes we have Mdlle. Chaminade, also honoured as a musician in Paris, but just now feted at Marseilles, where Rouquier's poetical ballet, "Callirhoe," music by the lady composer, has just been produced with brilliant success. Mdlle. Chaminade's score is said to possess distinctive charms, but the orchestral colouring is perhaps too delicate for a theatre.

Two new comic operas have been produced at the La Monnaie, Brussels. Of MM. P. and L. Hillemacher's "Une Aventure d'Arlequin," the success was great; the story or plot being of the slightest, was treated with a light and refined touch by the composers, and a smooth and spirited little work is the result. M. Leopold Wenzel's "Dragon de la Reine," at the fine new Alhambra Theatre, has less merit; the music and the story are said to be alike feeble, but the mounting is splendid.

Alas for old associations! The historical Apollo Theatre of Rome is doomed. The work of regulating the course of the Tiber necessitates the destruction of this famous house, which, since the early part of the 17th Century, under the name of the Teatro Tordinona, has brought to light the masterpieces of Pergolese, Porpora, Sacchini, and Rossini. To the interest of the Princes of Torlonia the improvements and additions in 1830 were due, and its new name, the Apollo Theatre, was a signal for renewed vigour, and a new career of glory, during which Verdi's "Trovatore" and "Un Ballo in Maschera," were produced, among other successful works.

Considerable sums have been left by the late Signor Pinsuti to various charities; £4,000 is to be divided amongst several institutions, £400 goes to the Corps de Musique, of Florence, £330 to the hospital, etc. M. Vittorio Pinsuti, the son of Domenico Pinsuti, is the residuary legatee.

Saint-Saëns's "Samson and Delilah" has been revived at Weimar, where it was first produced, ten years ago.

The successful production at Lisbon has been announced of an opera in four acts, by a Portuguese composer, Keil's "Donna Bianca." Enthusiasm was great, the principal singers as well as Signor Mancinelli, the conductor, and the composer, as a matter of course, were recalled over and over again.

A new oratorio called "The Birth of Christ," composed by Wennerberg, has been given in one of the churches of Stockholm. Wennerberg is now a venerable old man, one of the dignitaries of the Swedish Church, and is said to regret the publication of the many students' drinking-songs which made him so popular.

The Hungarian House of Deputies has reduced the subvention of the Budapest Opera House to 210,000 florins. In consequence the solo singers are to be diminished in number from 43 to 27. There will now be twelve male voices and fifteen female. Even the ballet girls are to lose some of their numbers. Henceforth the corps will consist of 61 instead of 113 members.

The "Leipziger Tageblatt" states on good authority that the violin of Paganini, now stored in the Genoa Museum, was not a Stradivarius, but a "Joseph Guarnerius del Jesù," of the year 1743. Paganini is said to have received this instrument as a present from a French merchant, on the occasion of a concert performance at Leghorn in 1820.

Bülow has announced a concert in Berlin, on the 23rd, of Beethoven's Choral Symphony. The public are hoping that the great conductor will afford them the pleasure of hearing two performances of the work at the same concert, with half an hour's interval between each—an original idea introduced by him at Meiningen.

A Schubert museum is about to be established at Vienna, and space for a collection and exhibition of Schubert relics and mementoes has been granted by the Town Council in the Rathaus. Schubert lovers are begged to lend or to sell to the committee objects they possess that may be considered of interest. The opening of the exhibition is fixed for November 19th, the 60th anniversary of the composer's death. The "Schubertbund," to whom this movement is due, celebrate their jubilee on November 17th and 19th.

The removal of the remains of Beethoven and of Schubert, and the unveiling of their memorials in the Central Friedhof, will be celebrated on separate occasions in the course of this summer and autumn.

THE HOUSES IN WHICH MOZART LIVED.

Readers may have noticed in recent news from Vienna, that the prize model for the Mozart monument to be erected in that city has, after further consideration, been rejected, one, and not the least important, reason being that Vienna has already two sitting musical heroes in Beethoven and Schubert. A fresh competition has therefore been decided upon, leaving the committee *pro tem.* without a model, without a suitable spot (to be chosen anew to suit the new design), minus about £480 paid for three rejected prize models, and only about £4,000 cash in hand, and with the realisation of the scheme relegated to a somewhat more distant future. This is much to be regretted, especially as the Viennese, with all their genuine admiration and love for the great Salzburg composer, have an omission to repair. For not only is Mozart's grave unknown, but the numerous houses where he lived and wrote some of his greatest works remain, with the two exceptions to be mentioned later on, unprovided with any memorial tablets, or other tokens to indicate the fact. It is true that the use of such tablets on private houses is of comparatively recent origin, but of late this praiseworthy custom has become pretty general in most European countries, more particularly in Italy, where not only native, but also foreign genius is honoured in this way. Thus, for instance, in the Corso at Rome, the inscription may be seen: "Here lived Wolfgang Goethe, and wrote immortal works."

Mozart spent the last ten years of his short life at Vienna. He loved its musical atmosphere, and became a Viennese to the core. Taking his first lodgings in the Deutsche Haus, in the Singerstrasse, he wrote on the 17th March, 1781, to his father: "I have a capital room in the same house, where the Archbishop lives," in whose employment he suffered so much. Here the young *virtuoso* had to take his meals with the staff of domestics, giving precedence to the lackeys. "I have at least the honour to sit above the cooks," he once said, with a bitter smile. Finding the brutal conduct of his said employer (Hyeronymus Collredo) beyond what he could bear, he left his service and the Deutsche Haus, and moved in May, 1781, to the Eye of God (this emblem is still visible at the present day) on the Petersplatz, where he found, "at old Madame Weber's, a pretty room with obliging people," enjoyed all the comforts of a Viennese lodger, and finally—a not uncommon occurrence with single lodgers at Vienna or elsewhere—married Constanze, the pretty daughter of the house. There he also wrote, within about four weeks time, the first act of his first important comic opera, "Il Seraglio," and to this house, now No. 6, Tuchlauben, the same street where Franz Schubert stayed for a time, a marble slab has recently been fixed, bearing the inscription: "Mozart inhabited this house in the year 1781, and there wrote his 'Entführung aus dem Serail.'" From the Eye of God Mozart migrated to the Graben, in September, 1781.

some time before his marriage, and, indeed, for the precise object of saving his betrothed from scandal and ill repute, and again shifted his quarters, in March, 1782, to the Hohen Brücke, Grosshaubl, formerly Grünwald House. Here he wedded his Constanze (April 4th, 1782), finished his above-named opera, and enjoyed the gratification of the successful first performance of that beautiful work.

After a fresh removal and short stay in December, 1782, at Gerberstein House, in the same street, Mozart "pitched his tent," in the following spring, at Burg House, on the Judenplatz, where he wrote chiefly pianoforte and chamber music. Here he also gave a series of private balls, the admission being two florins (about four shillings) for "The Chapeaux." After the, for Mozart, unusually long stay of about a year (it seems the Committee were right in rejecting a "sitting" Mozart), the young and happy couple took a suite of rooms at Camesina House, in the Schulerstrasse, at an annual rental of 460 florins, or about £46—no small item, having regard to the circumstances of the time, and Mozart's in particular, who, as "Imperial Chamber-virtuoso," had only 800 florins, or about £80 to reckon upon. Here he wrote sonatas and symphonies, his operetta, "Der Schauspiel Director," his comic masterpiece, "Le Nozze di Figaro," and here he conceived the first idea of his "Don Giovanni." Here likewise "all Vienna" came to his musical "at homes," on Sunday morning. Here Haydn took Mozart's father aside, and assured him, "before God and man," that "Wolfgang was the greatest musician of his time," and here young Beethoven played before Mozart, who, in his turn, whispered to the bystanders: "You mark this one, he will set the world talking some day!" In the spring of 1787, after a stay of two years and a half, these comfortable but too expensive apartments had to be relinquished for a cheaper house, with a small garden, in the suburb Landstrasse, probably No. 77, Am Rennweg, to be again exchanged, in the summer of 1788, in consequence of increasing penury, for the still cheaper quarters at the Five Stars, 135, Währingerstrasse, in the suburb, Alsergrund, where, with the brokers at the door, a sick wife, and himself in suffering health, he wrote, in rapid succession, his three symphonic masterpieces, in E flat in June, G minor in July, and C major, with the Fugue, in August, beside his opera "Così fan tutte."

But in spite of his deplorable pecuniary straits, the peripatetic maestro could not rest outside the walls of the "inner town," with its social and musical life. Besides, he loved the picturesquely tortuous, narrow, up-and-down hill streets and shady rooms of that ancient locality. So after a more than two years' self-imposed exile in the suburbs, we find him, in September, 1790, again settled in the heart of the city proper, namely on the first floor of Kaiserstein House, in the Rauhensteingasse, which proved his last earthly domicile—the scene of his death, the old building has since given way to the spacious "Mozarthof," being adorned with a handsome bust of Mozart, placed by the owner of the house in the centre of the hall, with the inscription: "To the immortal tone-poet, who lived here until his death, this memorial was dedicated on the rebuilding of the house, by Pietro di Galvagni." That this graceful act of homage should have been performed by an Italian is, considering that Mozart wrote some of his finest music to Italian words, not altogether inappropriate; and if Vienna is somewhat slow in following this laudable example, let us hope it will be sure in erecting a work of art, which will prove a worthy glorification of the name it is intended to commemorate.

J. B. K.

Reviews.

INSTRUMENTAL.

In a batch of recent pianoforte music received from Mr. Charles Woolhouse, may be traced encouraging signs of a growing demand for native works of somewhat higher aim and quality than one is accustomed to associate with what are generally called drawing-room pieces; and also of the existence of an increasing number of English musicians able and willing to meet that demand. Among the latter may be cited as bidding fair to occupy a prominent place, Mr. Herbert F.

Sharpe, who, on other occasions, has proved himself a friend of the pianoforte amateur by contributing little pieces, musically in tone, of not more than moderate difficulty, and marked by a pleasant originality. Whether in a clever imitation of Spanish dance music, such as "Seguidille," or in a "Bourrée Caractéristique," in graceful little efforts, like "Fünf Stücke für pianoforte," or in the two more ambitious "Musical Sketches," entitled respectively "Mignon" and "Capriccio" (the latter of which may be singled out as especially bright and taking), one is sure to come across ideas, perhaps of not more than moderately striking character, but sufficient to show vitality, and to prove that something more than mere manufacture has been aimed at by the composer. We have also "Five Character Pieces," for pianoforte duet, by the same hand ("Russisch," "Night Visions," "Marche," "Romance," and "Scherzo Furiant"), admirably written and effective. Praise of a very similar kind may be accorded to "Trois Danses de Salon," by Carl Weber, consisting of "Valse Mélancolique," "Gavotte," and "Menuet," the first of which we consider especially charming. Next in order of merit may be placed four pieces, by Sydney Shaw, "Remembrance," "Mazurka," "Dreaming," and "Melody," the two last being very flowing and melodious; and, as not less musically in workmanship, though certainly less original in subject, a little romance, entitled "Resignation," by Eugène Wagner. "Reveil du Printemps," an overture by G. Saint-George, which has had the honour of being arranged for full orchestra as a sextet, as a quartet, a trio, a duet for violin and piano, and also for four hands and for two hands on the piano, is a common-place production, and decidedly uninteresting in the form of a pianoforte solo. "Toujours à toi," by the same composer, is, on the other hand, a pleasing *pensée*, likely to find favour with drawing-room players. We may also mention a graceful little "Valse de Concert," by J. A. Orellana; a tuneful, well-written sketch, entitled "Souvenir," by Wilfred Davies; "In Olden Time," minuet, by S. Emily Oldham, a successful reproduction of the old dance measure; "In Fairyland," a bright, well-sustained "Morceau Caractéristique," by J. Cliffe Forrester, and a graceful Idyl, in waltz metre, for four hands, by Alexander S. Beaumont. (All the above, Charles Woolhouse.)

A short collection of Technical Exercises for the pianoforte on the Deppe principle, systematically arranged by C. A. Ehrenfechter (Weekes and Co.), will have interest for pianists by reason of the high position occupied now for many years by Herr Deppe abroad, his powerful personal influence over a large circle of pupils, and the many excellent performers who have been indebted to his guidance. Anything like a *résumé* of the system in question will not be expected from these modest eleven pages. The exercises themselves are for the most part of an elementary character, and deal with scales, octaves, chord passages, and other matters, the section relating to "tension and contraction" being perhaps the most noteworthy. Simple as are these exercises, they are evidently the fruit of much thought and experience, and only when supplemented by oral instruction will their usefulness and full significance be apprehended by the learner.

In "Le Livre des Histoires," a dainty volume published by Mr. Ricordi, an attempt has been made to add interest and suggestiveness to a collection of pianoforte pieces for four hands, by the aid of descriptive verselets and full-page tinted illustrations of an appropriate character. The experiment may be pronounced successful, the duets composed by J. Burgmein, under such fanciful titles as "Histoire d'une jeune fille," "Histoire Galante," "Histoire Valsée," "Histoire Merveilleuse," &c., being well written and effective, and with the often poetical explanatory lines contributed by Paulanges, and Alfred Montelti's whimsical designs, this book, when not in use at the music desk, may fairly claim a place upon the drawing-room table.

The third instalment of "The Skye Collection of Reels and Strathspeys," arranged for violin and piano by Keith Norman Macdonald (Paterson and Sons), contains a goodly collection of these characteristic dances, and will prove acceptable, not only to those whose predilections are in favour of this style of music, but also to students interested in the peculiarities of rhythm and scale exhibited in the national dances of Scotland.

A little pianoforte piece, entitled "A Twilight Dream," by M. S. Barron (Swan & Co.), consists of a pleasing melody for which the left hand has the main responsibility. Being at the same time pretty and eminently playable, it is sure to find favour with pianists of moderate executive capacity.

Among recent dance music worthy of mention should be included "Elaine Waltz," by Caroline Lothian (Paterson and Sons), and "Fairest of All Waltz," by Maria Lehfeldt (Weekes and Co.).

Violin amateurs are indebted to Guido Papini for two charming transcriptions for that instrument and pianoforte accompaniment, of melodies, entitled "Reverie" and "Retour," by M. Bourne (E. Ascherberg and Co.)—pieces which will find a welcome in both drawing-room and concert-room.

We also receive a quartet in C for two violins, tenor, and violoncello, by Geo. A. Ames (London Musical Company). The composer, who has directed his attention to this class of concerted music, at present too much neglected, exhibits decided feeling for form and acquaintance with the capabilities of the instruments for which he writes; but neither the themes nor their treatment, truth to say, are distinguished by much fancy or originality. The work, however, is clear in design, and, being of only moderate difficulty, possesses features which will interest amateur performers of chamber music.

VOCAL.

"To Julia weeping" (words by Thomas Moore) and "I'll Tend thy Bower" belong to a set of six songs by Hamish MacCunn (Paterson and Sons), and have interest as coming from the pen of a young composer who has already made his mark in more ambitious works. Both are written in musically style; the first being in a minor key and pervaded by a vein of melancholy appropriate to the verse, and the latter possessing fair melodic interest in addition to a graceful accompaniment. Longfellow's well-known poem "The Slave singing at midnight," has been rendered with considerable musical feeling by W. H. Bentley (London Music Publishing Company). This seems to be one of those songs concerning which, by reason of the picturesque subject and its sympathetic treatment, no small measure of popularity may be safely predicted.

The "Valley of Dreams," by J. D. Havet Zuccordi (E. Ascherberg) is a drawing-room song with a waltz refrain, which will probably constitute its chief attraction. The same publishers send "Beyond the Shadows," by Carlo Ducci, a song which, in spite of its somewhat straggling design, has good qualities and is decidedly vocal.

The "Strathearn" collection of part songs contains some good arrangements of Scottish ditties by H. A. Lambert, to which choral societies should give their attention, and the same publishers (Paterson and Sons) are now issuing a "Waverley collection" of vocal trios, the first of these being a pleasing trio for female voices, entitled "Mid the Lilies," by Otto Schweitzer.

"Frühlingsleid" is a graceful melody, written for voice and violin or violoncello accompaniment, *ad lib.*, by Alfred Gallrein (also Paterson and Sons).

BOOKS.

The fourth volume of Mr. G. H. Wilson's "Musical Year-Book of the United States," being for the season 1886-7, contains all those interesting features to which we have drawn attention on former occasions, and will be well worth preserving as a record of the continued musical progress of the most progressive of countries. The wide range covered by the united operas and concerts of various kinds, of which an evidently carefully prepared list is here given, cannot fail to again suggest comparisons not altogether in favour of the "old country." The Boston season is treated with special regard to completeness of detail, and in addition to the list of first performances there is now given, for the first time, a table of new compositions by American composers, some of whose names, hitherto little or not at all known on this side, may quite possibly be hereafter referred to with interest.

"A Series of 350 Questions and Exercises" (A. Hammond and Co.), to be used in conjunction with the "Text-Book of Musical Knowledge," by the junior candidates at the Trinity College Local Examinations, merits the attention of teachers,

not only because it greatly facilitates, by formulating, their labours, but as being the result of a wide experience in selecting those aspects of the subject it has been found desirable to impress with special emphasis upon the minds of young students. The form of question and answer is well known to be one of the very best for imparting instruction, and with the aid of this guide-book, and by modifying the exercises according to individual requirements, the music-teacher will find his path made comparatively easy for him.

THERE ARE TIMES!

There are times when my scorn is deep
For this life and its daily lie,
When I mourn the chain that must still restrain
My soul till the day I die!
When the clouds I'd ride in my boundless pride,
And pierce the great mystery!
But the veil will vanish—the shackles fall,
And the loosened spirit be free of all!

There are times when I nurse my hate
For the things that are born of time,
For the fair, false smile, for the traitor's wife,
For the folly that is a crime!
When my brain's on fire with a fierce desire
For the range of a finer clime!
But the smile will pass, and the fleeting show,
And the folly, anon, into wisdom grow!

There are times when I dream of peace,
In the light of a fair young moon,
When I fain would rest with the one loved best,
In the leafy woods of June!
And would weave sweet dreams, where the winding
streams
Are singing a pleasant tune.
For love will live, when the stars wax dim.
And death, the tyrant, must yield to him!

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F. B. D.

Music Publishers' Weekly List.

SONGS.

Beneath the Roses (C to F) ...	Gilbert Byass	Woolhouse.
Castle in the Air, The (B to D) ...	G. Saint-George	"
La Resignation (with violin obbligato, E flat to F) ...	Eugène Wagner	"
Plymouth Bay (C to F) ...	R. A. Boissier	Franklin.
Sleep (C to E) ...	Mrs. J. A. Vernham	Woolhouse.
Three Fishers ...	J. C. Forrester	"
When I survey the Wondrous Cross (D to D) ...	Churchill Sibley	Ambrose.

CONCERTED VOCAL.

Praise Our God. Anthem ...	Rev. J. Cater	B. Williams.
Songs of a Summer's Day, four vocal duets ...	F. J. Sawyer	Novello.
Te Deum ...	C. T. West	"

PIANOFORTE.

Bourrée Caractéristique ...	H. F. Sharpe	Woolhouse.
Four Pieces ...	S. Shaw	"
Fünf Stucke ...	H. F. Sharpe	"
In Fairyland ...	J. C. Forrester	"
In Olden Time ...	S. Emily Oldham	"
La Resignation ...	Eugène Wagner	"
Recreations ...	Emily Hughes	Chester, Brighton.
Reveil du Printemps ...	G. Saint-George	Woolhouse.
Seguidille ...	H. F. Sharpe	"
Sleep, sleep ...	A. S. Beaumont	"
Souvenir ...	W. Davies	"
Toujours à toi ...	G. Saint-George	"
Trois danses de Salon ...	Carl Weber	"
Two Musical Sketches ...	H. F. Sharpe	"
Valse de Concert ...	J. A. de Orellana	"

CONCERTED INSTRUMENTAL.

Four duets for two violins ...	H. F. Sharpe	Woolhouse.
Lullaby, trio for pianoforte, violin and viola or 'cello ...	A. S. Beaumont	"

The Organ World.

ORGAN RECITAL PLAYING.

XII.

As Griepenkerl observes, "the art of registering is an important means of effect in securing a correct, beautiful, and distinct performance of Bach's organ works." This is no less true in these recital-playing days than it was when organ-playing was confined almost entirely to the church, and when organs possessed not many of the modern imitative and characteristic effects so abundant in our large church and concert room instruments. The great principles of stop selection remain the same, though variations of tone may be more plentiful and changes of tone-quality more frequently made. The eminent writer just named tells us that "he who has not tried the effect of single stops and their connections in twos, threes, etc., until he has exhausted all their combinations up to the full organ, has no idea of the manifold variety of organic effects." Experience in the performance of Bach's works seems to lead to the conclusion that the very last resource of the judicious organist is the effect expressed in the direction "full organ." Mistakes in this direction have unhappily tended to keep the works of the great Cantor of Leipsic from their just position as recital music, not only of the highest, but most attractive character. The power, noise, and confusion of the tone of the full organ, used out of the right place, have a repelling effect, and tend to demoralise and relax that nice sense of hearing which is absolutely essential to a just appreciation of the multiform thoughts and lace-work counterpoint of the great master of purely organic music. The chief conditions appear to be clearness without undue prominence, and decided tone-character without vulgar assertion. The recitalist must, indeed, invite the listener to listen, he must cunningly draw the attention of the auditor through clearly defined, attractive tones to the thoughts and workmanship of the composer. Now this is just what we neglect to do when we invade the hearer with a flood of indistinct, repellent sound, from which his natural inclination prompts him to retreat; a feeling which results commonly in a reduction of listening power, from a vague sense of self-protection on the part of the listener. But the recitalist who is playing Bach's music requires, if he be a true artist, all his auditor's listening powers. "He who drives his listener to the door, drives away a friend," is a saying every organist manipulating a large and powerful instrument may well take to heart. Mattheson, the contemporary of Handel and Bach, and a writer of rare judgment and skill, took pains to modify and make clear the expression "organo pleno," which Bach uses as meaning a full, clear, but always suitable volume of tone, the idea being that quality and quantity must be inseparable, and the organist must mix his stops—just as in a well-worn story the painter, Opie, asserted he mixed his colours—with brains. Mattheson excluded from his ideal "full organ," laid out for contrapuntal work, the reed stops of the great organ. "He who blindly adopts the notion that 'organo pleno,'" says a critic already freely quoted, "will often be at a loss when he finds this expression over organ pieces of very different kinds, which cannot possibly be effectively rendered by the same stops." Moderation is safety in this matter, and the real spirit of a given work can, as a rule, be best secured by an approach from the comparatively secure basis of medium tone-power. It often happens, indeed, that strength is lost by over-much noise, because the ear loses the power of concentration. Much stress has been placed upon this section of the subject of recital playing, from a conviction that the recitalist who is failing to make Bach's organ music satisfying and attractive, is not fulfilling his mission as an organ player. To

return, it would be well to adopt a manner of registering for Bach's organ works which, without overlooking opportunities for effect, is never spasmodic. To this end, the various movements should be carefully dissected, and each change of manner should be regarded as an opportunity for change of manual or change of stops. Such alterations of tone quantity or quality should in no case be in violent contrast, lest the logical plan and general consistency of the movement be disturbed. Without any desire to neglect the modern organic effects, the music should be treated with what may be called historical effect; that is, reeds on heavy pressure, stops of decisive, bold tone, and imitative registers should be used with a sparing and cautious hand. Most of the effects should be based upon judicious and happily contrasted flue registers of eight and four feet, and into these the reeds and other special tone qualities, should be "infused," as it were. The full swell effect, though unknown to Bach, is not inimical to the just effect of certain of his most organic ideas, as in the few bars of common time ending the prelude in G major in three-two measure and leading into the fugue; and again in the slow ending the middle movement of the toccata in C. It is quite true, as a great organist once observed, such passages would go equally well on the diapason work, or even on a full great organ combination, but it may be well to remember that Bach finds plenty of work for these effects, and the organist, seeking to secure variety, and to use the full swell as a distinct modern power not to be overlooked, may wisely select such short and exceptional passages with artistic result, and without doing violence to the composer's ideas. Bach's music and its treatment must not be dismissed in connection with recital playing, without a few more words to be offered upon an early opportunity.

E. H. TURPIN.

COLLEGE OF ORGANISTS.

The annual dinner of the College, fixed for Monday next, at 6.30, at the Holborn Restaurant, promises to be an occasion of interest, and a delightful re-union. Dr. E. J. Hopkins will take the chair, and he will be surrounded by distinguished members of the institution. The toast list includes "The Queen and Royal Family," "The College of Organists," "Our National Musical Institutions," "The Organists' Benevolent Society," "The Patrons (the office of president is vacant) and the Vice-Presidents of the College," "The Council," "The Treasurer and Hon. Secretary," "The Chairmen," and "The Visitors." Interesting and kindly speeches will no doubt be evolved from the interests, work, and prospects such a list brings forward, each toast being in itself a *leit-motiv*, so to speak. One advantage of such a meeting as the college dinner is the mutual knowledge gained by the members and their official staff. Such an exchange of thought year by year leads to hopeful encouragement and valuable friendly intercourse, alike tending to strengthen the bonds of a common interest, and to help forward the mission of an institution which has done and is doing so much good from both artistic and social points of sight. Members and friends are reminded that tickets (4s. each, exclusive of wine) may be obtained at the college. All applications should be in the secretary's hands not later than the first post on Monday morning. For the convenience of friends coming up by train on Monday, morning dress will be worn upon this occasion. As last year, the dinner will be followed by a special lecture, given by Dr. E. J. Hopkins, on the succeeding evening, Tuesday, April 10th, at eight, at the Bloomsbury Hall, Hart Street, W.C. This lecture will be, as announced, on a most interesting subject, "The English Mediæval Church Organ." Members, friends, and all interested in the history of the "king of instruments" are invited to attend. Dr. Hopkins has so long been regarded as the leading historian of the

(53)

April 7, 1888.

organ, his researches are known to be so extensive, and his observations are ever so instructive as well as interesting, that the lecture is sure to be one of special value.

MUSICAL ELOCUTION.

By G. ERNEST LAKE.

SECTION II.—INSTRUMENTAL ELOCUTION.

I fancy we all know the difficulty of getting young fingers to give to notes their just time value, still less extract their full tone quality, and seeing that modern editions of the classics abound in instances of "fingering by substitution," it seems to me most advisable that pianoforte students should practice—whether upon the pianoforte, organ, or harmonium—manual exercises, such as those in the late Geo. Cooper's instruction book, or Novello's organ primer. If we could but impress upon pupils—especially female ones—that the pianoforte, if given the chance, is in a great measure a sustaining instrument, and that, in polyphonic playing, each note represents an independent voice, and that the ultimate end of performance is to please others by poetechnical utterance rather than to astonish them by pyrotechnical exhibition; if we could do this, then some folks would love, as well as admire, their playing, and the domestic orchestra cease from becoming a nuisance in the land. If I seem to refer to the pianoforte more especially, it is because of the preponderating number of its students; in reality the remarks apply to most other instruments, notably the organ. Take for instance the 3rd movement andante recitative of Mendelssohn's 1st organ sonata; the delicious dialogue demands the most careful elocution, by means of both touch and phrasing, as also with Henry Smart's slow movements, which are veritable little poems—each complete in itself, and requiring the utmost refinement of simple rehearsal. Would that some organist, in interpreting these, and such as these, would speak somewhat less with variety of organ registers, and more with their own—which are their fingers. Again there is much need for careful study of the elocution of the church service, notably in the accompaniment of the more familiar portions of it, as the responses, psalms, and hymns, and less, perhaps, by variation of *tempo* or of tone-colour in all cases, than by punctuation, and I refer to this more than to the illustration of varying sentiment, which has been frequently and ably treated of, particularly by Dr. Bridge in his helpful primer of organ accompaniment. His punctuation then is effected by taking the hands from the keys at such places as the laws of suspension of context demand, as at the breaking places in the psalms, in certain responses, such as "Because there is none other," where there may be a break after "fightest for us," and another after "only thou;" also in such hymns as "Just as I am," "Jesus lives," which is often rendered "Jesus lives no longer now, can thy terrors, Death, appal us?" Finally, in the arrangement of vocal compositions, as organ solo, the verbal text should always appear, in order that the performer may punctuate his melody, even as a good vocalist would be sure to do.

In brief then, my position is that for a good instrumental elocutionist two things are needful, firstly, the acquisition of the power of perfect digital expression; and secondly, a just appreciation of rhythmical verbal verse, as a necessity for interpreting sound-poetry, as also, that the first can only be obtained by the cultivation of touch and of real legato playing; and the second best supplied by the medium of the application of lyrics analagous in rhythm and sentiment. Dr. Stainer says, "Music is poetry in sounds, not prose," and also "Every musical sentence which corresponds to a verse (or line) of poetry has its coesura, or point of division." The undying "duetto" from Mendelssohn's "Lieder ohne Worte" (if that can be termed "undying" which is always being murdered!) is an excellent illustration

of the aid which applied lyrics could render to the condition of metrical compositions. They would indicate the exact rhythm or metre, prevent the use of false quantities and accents—in the occasional overlooking of notes of the two melodies and the disregarding of slurs—ensure a continuity of sound during each sentence, and also—to quit the technical for the aesthetic—indicate the sentiment of the poem and the beauty of its construction in some such way as follows. After calling attention to the delicious variety afforded by the first melody in iambic rhythm being answered—by the second in trochaic—it might be shown that supposing this to be a love duet—with the first theme that of a soprano, and the second that of a baritone—the female commences her song with iambic diffidence, and is answered by the male with trochaic firmness. Then this diffidence wearing off, the verses become shorter and more passionate, overlapping each other until they merge at last into a broad, exultant stream of melody (that, by the way, initiated by the male as being the stronger), when after a brief separation only to indulge in a tender dialogue which gradually dies away. The poem ends with the baritone's first phrase, imitated by the soprano, whom he rises to join, and as the accompaniment (which may typify the outer world) vanishes, the pair are left alone, side by side, as it were, until the sounds which represent them fade away in their turn, and we know them no more, though the remembrance that at the last the male voice was the keynote (and finality of restful harmony) and the female the third (mediant), which is its sweetness (as also the determination of its major or minor end), is full of pleasant suggestiveness.

Permit me once more very earnestly to disclaim any wish to invest the ideas of genius with a limited significance; but, as Mendelssohn himself has here given us a clue through the title "duetto," surely the embodiment of some such thoughts as the above would help to guard against the too frequent misinterpretation of one of the most perfect of instrumental poetical gems. It may be urged that every student has not a poetical mind, or that it is undeveloped, though this can never be the case with a true musician. In that case he has only to remember that the composers have, and to strive to carry out their exemplification of it by careful attention to the indicated phrasing. The poetic development will surely follow as day follows night. Even though the performer's elocution be artificial to himself, his correct elocution may yet convey a true message to his hearers. Granted the possession of perfect technique, what is the difference between one artist and another? Simply elocutionary—the "reading" of the work in the true signification of the term. The great vocalist, the great instrumentalist, the great conductor of both in plurality, all these are more or less powerful elocutionists, and their success depends upon their power of poetical interpretation, which is the true meaning of the word elocution. Why is it that good accompanying is so very, very rare? It is because pianists read not the words as well as the notes, and are not in sympathy with the vocal elocutionists, as being unaware of the *nuances* which good elocution dictates to the latter, and consequently failing to phrase as they do. Why is it that the composition of the symphonic form of slow movement is apparently a lost art, and that failure or success in this department is considered as a crucial test of genius? I believe that it is because the gentler influences of poetry are lost sight of in these days of force, of fiery false accents and fantastic rhythms. It would seem almost to be a case of—

"The longer lyfe
The more offence;
The more offence,
The lesser gaine,"

and that the multiplicity of rhythmical figures which in our compositions war against each other, defying comprehension,

much more clearness of interpretation, do typify our own degrading professional jealousies, whereby we war against, instead of trying to assist and to elevate, each other. If this be so, it behoves us to strive manfully against these tendencies towards carelessness of rhythmic utterance, even as we should endeavour to march in rhythmic harmony with our brethren, so that "what we sing with our lips and interpret with our hands" "we may believe in our hearts, and what we believe in our hearts we may show forth in our lives;" whereby, having made ourselves worthy by due rehearsal here, we, when our time comes, may, like Chibabos, "move a little nearer to the Master of all music."

GEO. ERNEST LAKE.

COMPOSITION PEDALS.

To the Editor of THE ORGAN WORLD.

SIR,—Will you allow me space for a few words on the old theme of a uniform principle in arranging the player's part of organs? The College of Organists did much by its recommendations; but new needs have arisen since its conference, especially in the matter of composition pedals. Some years ago, these appliances were clumsy and untrustworthy, and many good players avoided using them. Now they are made to work with certainty and ease, and are consequently more used and more numerous; Major Casson is putting fifteen into the organ at St. Paul's, Balsall Heath.

I submit, first, that, whether few or many, they ought to be each one in the same place in every organ, large or small, so that a pedal that draws, e.g., the full great organ, should be in the same position, whether there are four other compositions to the great stops, or no others at all. A typical plan should be made for the largest organ, fixing the positions of the pedals (though not the exact compositions drawn by them), and all smaller plans should be made by omitting, or making dummies of, certain pedals, without altering the position of those that remain.

Now this typical plan must be one that can be easily learnt, and I propose, secondly, that the plan of the composition pedals should be identical with that of the pedal clavier so that any organist who knows his way about that clavier, will be equally at home among the composition pedals, they being in arrangement and relative position the same as the pedal keys; thus one learning serves for both.

I would assure those who have never tried composition pedals in two rows, that their use requires no extra learning, and that one often hails the convenience of being able to put down two pedals almost in one movement. The upper row are made short (like some horseshoe pedals are), and the lower row long, and slightly spoon-handle-shaped at the end. They should all be $\frac{1}{2}$ in. wide, like the pedal notes.

The use of a composition pedal might be indicated in organ music by some special signs, or else placed above the pedal stave, and signifying, respectively, increase and decrease of sound.

I hope, Sir, that I have not wearied out your patience, and that you will allow me, on a future occasion, to make a few remarks supplementary to those of the famous conference, about the arrangement of draw stops.

Yours faithfully,

STUDENT.

[The plan drawn out by "Student" could not be laid before the reader without special blocks and type arrangements, but it is hoped that the context of his letter, as here given, will convey a general idea of the nature of his proposals.—E.H.T.]

BACH'S "PASSION" AT ST. PAUL'S.

The congregation which attended the special service annually given at St. Paul's Cathedral on Tuesday in Holy Week was more than usually large. The order of service did not materially differ from that habitually used at St. Paul's upon such occasions. It began with the beautiful setting of the "Miserere," harmonised by Dr. Stainer. The Lord's Prayer was followed by some of the penitential prayers from the Communion service, and then commenced a lengthy selection from Bach's "St. Matthew" Passion. After the description of the agony in

Gethsemane, a brief pause was made for private prayer, and the "Passion" music was subsequently resumed, the whole terminating with a Collect and the blessing. Dr. Stainer conducted a full orchestra; Dr. Martin, his newly appointed successor, was in the organ loft; while Mr. Fred Walker accompanied those of the speakers who sing in *recitativo secco* on the pianoforte, the use of which instrument instead of the clavichord at modern performances Bach's biographer Spitta so eloquently defends as most nearly approaching the composer's manifest intentions. The St. Paul's choristers were reinforced by drafts from other churches, and the various solos and recitatives were divided among Masters Cockail and Townshend; Messrs. Kenningham, Hanson, and Fryer; Messrs. Winn, Kempton, De Lacy, and Grice. The fine chorus "Have lightnings and thunders," and the shout of the populace "Barabbas!" an effect to be found in an old Latin "Passion" by Vittoria of the sixteenth century, especially made their old effect. The plan by which some of the solos were sung by several of the boys in unison may not, perhaps, be quite wholly defensible, but inasmuch as the only alternative would cause a single child's voice to be almost inaudible in so vast a space. The impressive effect when the chorales are sung (as Bach intended they should be) by the whole congregation, those who have heard the "St. Matthew" Passion under Mr. Joseph Barnby at St. Anne's, Soho, will, however, not easily forget.

CHRISTCHURCH, LANCASTER GATE.

On March 24th the annual Passontide services at Christchurch, Lancaster Gate, which are now looked forward to in Paddington as a beautiful and impressive solemnisation of Lent, were inaugurated by the singing of Bach's "Johannis Passion" before a large and deeply-interested congregation. Certainly, the rendering given of Bach's truly spiritual work was a worthy fulfilment of the ideal—that of "aiding the deeper realisation of the tragedy commemorated by the season of Lent." The only omissions were three arias and a few incidental passages. Fortunately in the most responsible and difficult rôle of the oratorio the Christchurch choir possesses a soloist equal to the task, the part of the Narrator being taken by Mr. Gawthrop. The recitatives assigned to the bass part in the character of Christ were, in the absence of Mr. Pope, ably taken by Mr. Sutton Shepley, and those of Pilate were exceedingly well sung by Mr. Gander. Mr. Found, Mr. Turner, and Mr. Wood filled minor parts. The solo airs, which take the form of personal meditations on the narrative, were delivered with due impressiveness and feeling by Miss Philipine Siedle, Madame Helen Armstrong, and Mr. Sutton Shepley; and the congregation, generally too reticent on these occasions, took an unwonted and commendable part in the beautiful reflective chorales which intersperse the work. A closing tribute of praise to the organist, Mr. H. W. Richards, who alone sustained the entire burden of the instrumental part, must not be forgotten. Mr. James Bates was again the conscientious and able conductor.

SPECIFICATIONS.

SHEFFIELD.

The scheme of the parish church organ is as follows:—

GREAT ORGAN.

Double open diapason	... 16 ft.	Grave mixture	...	2rks
Open diapason	... 8 "	Cornet	...	5 "
Open diapason	... 8 "	Sharp mixture	...	3 "
Höhl flöte	... 8 "	*Contra Positane	...	16 ft.
Harmonic flute	... 4 "	*Tromba	...	8 "
Principal	... 4 "	*Clarion	...	4 "

Stops marked * are on heavy wind.

SWELL ORGAN.

Bourdon	... 16 ft.	Sesquialtra	...	3rks
Open diapason	... 8 "	Oboe	...	8 ft.
Lieblich gedact	... 8 "	Horn	...	8 "
Echo dulciana	... 8 "	Contra fagetto	...	16 "
Unda maris	... 8 "	Clarion	...	4 "
Principal	... 4 "	Vox humaine	...	8 "
Mixture	... 2rks			

(55)

[April 7, 1888.]

CHOIR ORGAN.					
Bourdon	16 ft.	Flauto traverso	4 ft.
Salicional	8 "	Dulcet twelfth	2 ft.
Dulciana	8 "	Piccolo	2 "
Lieblich gedact	8 "	Clarionet	8 "
PEDAL ORGAN.					
Major bass (large scale)	... 16 ft.	Octave	8 ft.	
Violon (metal)	... 16 "	Flute	8 "	
Bourdon	... 16 "	Bombarde	16 "	
Quint (open wood)	... 10 ft.	Trompette	8 "	
COUPLERS.					
Great to pedal.		Choir sub-octave.			
Swell to pedal.		Swell sub-octave.			
Choir to pedal.		Swell super octave.			
Swell to great.		Great super octave.			
Swell to choir.		Tremulant.			

The whole is on Brindley and Foster's patent tubular pneumatic action, the organ having been rebuilt by this well-known firm and the original builders. The console is of polished oak, the draw-stop knobs are of solid ivory.

The great organ reeds are on a wind pressure of 7 inches, great flue work 4½ inches, pedal organ 4½ inches, and choir 3½ inches. The organ is blown by four three-throw cranks and fly-wheels.

There are four pneumatic pistons to great, and four to swell. Eight composition pedals, and three ventils. Balanced swell pedal.

E. H. LEMARE, Organist.

RECITAL NEWS.

ST. MARY ABBOT'S, KENSINGTON.—On March 22nd, " Mendelssohn's "St. Paul" was admirably sung under the able direction of Mr. Henry R. Bird, the organist, by a chorus of 112 voices, and accompanied by 24 stringed instruments and the organ, the latter instrument being played by Mr. Hubert Hunt, of St. Jude's, Kensington.

LYR.—A recital was given by Mr. W. T. Best (organist of St. George's Hall, Liverpool), on March 19th, at Mr. T. H. Rhodes' Music Rooms, on the occasion of opening the new organ, built by Mr. J. Clark, Bath. The programme comprised :

Organ concerto in G major (Largo—Ciaccona—Adante—Fuga)	Handel.
Andante, from the 1st Organ Sonata.....	Alphonse Mailly.
Prelude and Fugue in B minor	Bach.
Andante Cantabile.....	Th. Salomé.
Overture in E major, founded on the Austrian Hymn	Haslinger.
Andante in E major	Smart.
Introduction and Fugue on a Trumpet Fanfare	W. T. Best.
Finale—Capriccio alla Sonata	Fumagalli.

The specification was as follows :—

GREAT ORGAN.					
Double diapason	16 ft.	Harmonic Flute	4 ft.
Open diapason	8 "	Twelfth	2 ft.
Horn diapason	8 "	Fifteenth	2 "
Stopped diapason	8 "	Mixture, 4 ranks	
Principal	4 "	Trumpet	8 "
SWELL ORGAN.					
Bourdon	16 ft.	Sesquialtera (4 ranks)	
Open diapason	8 "	Double trumpet	16 ft.
Gedact	8 "	Horn	8 "
Salicional	8 "	Hautboy	8 "
Vox Angelica	8 "	Vox humana	8 "
Principal	4 "	Clarion	4 "
CHOIR ORGAN.					
Viol de gambe	8 ft.	Flute d'amour	4 ft.
Dulciana	8 "	Flute à cheminée	4 "
Orchestral flute	8 "	Clarionet	8 "
PEDAL ORGAN.					
Open diapason	16 ft.	Principal	8 ft.
Bourdon	16 "			
COUPLERS.					
Swell to great (unison).			Swell to pedals.		
Swell to great (super-octave).			Great to pedals.		
Swell to choir (unison).			Choir to pedals.		
Choir to great.			Tremulant.		

Total number of pipes, 1,926.

BOW AND BRMLEY INSTITUTE.—M. Auguste Wiegand, of Ostend, not appearing on March 24th, Mr. Fountain Meen gave a capital recital at short notice, his programme including works by Rheinberger, Silas, and Widor. On Saturday last, Mr. Henry J. Wood made a very successful first appearance, his performances being loudly applauded and

twice encored. He played Fantasia in G, Krebs; Andante, Mendelssohn; Fugue in D, Bach; Entracte, Reinecke; Concert, Stax-Thiele; Intermezzo, Macbeth; Toccata, Widor; and Postlude in E Flat, Wely.

A series of organ recitals, under the direction of Mr. Edwin Bending, is now in progress at the Royal Albert Hall. The first recital (by invitation) attracted a numerous audience. To relieve the organ music, Mr. Bending had engaged several vocalists, who sang several songs to the evident satisfaction of the audience. The following compositions were rendered by Mr. Bending on the organ :—Introduction and Fugue, Krebs; "Lieder ohne Worte," Mendelssohn; "Meditation," Bending; and Overture to "Semiramide," Rossini.

BALHAM, S.W.—A recital was given by Mr. H. W. Weston, F.C.O., after Evensong on Easter Day, at the Parish Church, to a large congregation. The programme included the following :—

Festival Overture to a Sacred Cantata	Carl Loccol.
Offertoire	A. Guilmant.
La Serenata	Braga.
Tempo di Minuetto (MSS.)	H. W. Weston.
Andante (4th Oboe Concerto)	Handel.
Toccata in G	Th. Dubois.

Notes.

If possible, it would be interesting to employ at the approaching Handel Festival, Mendelssohn's obligato organ part to "Israel in Egypt," and such parts of "Solomon" and the "Dettingen Te Deum" as may be sung; though the organ part to the last two works are still in MS., there would be no difficulty in obtaining permission to use it, one would think.

A Liverpool paper observes :—“Mr. J. J. Monk's find at Liverpool of two organ works by Michael Maybrick, grandfather of “Stephen Adams” Maybrick, is an interesting matter. Michael was organist of St. Peter's, Liverpool, and was a pupil of Wainwright's, who held the post before him. Wainwright is best remembered by a florid hymn tune dear to Methodist congregations. The “works” referred to are voluntaries, eighteen in all, and I should think, with Mr. Monk, that they will bear resuscitation.” These voluntaries, as before noted, were inscribed to Mr. W. Sudlow, brother of the still better known Henry Sudlow. Wainwright was not a preacher but an esteemed teacher of music and a Liverpool composer of some reputation.

The Committee of the Manchester Sunday School Union recently offered three prizes for original Sunday School Hymn tunes, suitable for their selection of “Festival Hymns for Whitsuntide, &c., 1888;” the competition being open to any person, professional or amateur. The prizes have been as follows :—The First to the Motto “Cantab,” by W. H. Hannaford, Mus. Bac. (Cantab), of Stoke, Devonport, for his setting of “Saviour, now the day is ending;” the Second to “Firmum in vita nihil,” by T. A. Aldridge, of Boscombe, Bournemouth, for his setting of “Who is on the Lord's side?;” and the Third to “Speranza,” by Alfred King, Mus. Bac. (Oxon), F.C.O., Brighton, for his setting of “Another year has passed away.” Two other tunes are accorded honourable mention, being specially suitable for the purpose required. These are—Motto, “Shanklin” (“Suppose the little cowslip”) by Caleb Simper, St. George's-square, Worcester. Motto, “C. Berno” (“The beautiful bright sunshine”) by R. R. Widdop, Mus. Bac., Leeds.

The Organ Concerto to be played by Mr. W. T. Best at the forthcoming Handel Festival, is interesting as containing in the simple notes of a ground bass the first and separate pedal part probably written in England, and the part of the kind penned by the composer.

Mr. H. W. Weston, F.C.A., writes :—“In reply to the note in last week's MUSICAL WORLD, re M. Guilmant's Concerts, it may interest your readers to know that I am playing the organ part in three of Mozart's Sonatas which I am introducing at my Recital on Saturday evening at S. Barnabas, Kentish Town.”

COLLEGE OF ORGANISTS' CALENDAR.

On Monday next, April 9th, the “Annual College Dinner;” takes place at the Holborn Restaurant, at 6.30. Dr. E. J. Hopkins will preside. On Tuesday, April 10th, the library will be opened from 7 to 8. On the same evening, Dr. E. J. Hopkins will give a special Lecture on “The English Mediæval Church Organ;” April 24th, Lecture, by Dr. F. J. Sawyer, on “The Primary Rules of Keyboard Fingering;” May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell-street, Bloomsbury, W.C.

(56)

AT ALL LIBRARIES.

THE PRIMA DONNA:

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The Musical World.

LONDON: SATURDAY, APRIL 7, 1888.

THE PRINCESS OF WALES AMONGST THE MUSICIANS.

On Wednesday evening, March 28th, the Princess of Wales was entertained at dinner by Madame Norman-Neruda at 20, Linden Gardens, when the following guests were invited to meet Her Royal Highness:—Madame Schumann, Lord and Lady Revelstoke, Miss Schumann, Mrs. Marcia Daylrymple, Miss Olga Neruda, Dr. Joachim, Sir Frederick Leighton, Mr. Charles Hallé, Mr. Ludwig Straus, Mr. Piatti, and Mr. L. Norman-Neruda. It will be readily imagined with what perfect taste the arrangements were carried out; but it may be mentioned that when the guests reached the dining-room there was an involuntary exclamation of delight from everyone at the sight of the table, which was decorated with the most lovely roses in full bloom and tastefully arranged. The dinner passed off delightfully. Her Royal Highness seemed to be most anxious to show her enjoyment, and it was with evident pleasure that the Princess found herself able to converse in her native tongue with Mr. L. Norman-Neruda, who escorted her to the table, and who appears to possess the gift of languages to a remarkable degree. Towards the conclusion a happy thought occurred to the Princess, who, wishing to have some souvenir of the occasion, caused her menu card to be handed in turn to each guest for the purpose of writing his or her name on it.

Later on, Madame Norman-Neruda held a reception, which was attended by their Royal Highnesses the Princesses Louise, Victoria, and Maud of Wales, the Duchesse D'Orléans, the Earl and Countess of Lathom, Lady Sandhurst, the Hon. Mr. and Mrs. Robert Spencer, the Hon. Mrs. Annie Yorke, the Hon. Mrs. Sartoris and Mr. Sartoris, Mrs. Cyril Flower, Mdlle. Janotta, Mr. Louis Ries, Mr. Ernest Clair Ford, and Mr. C. E. Hallé. A short programme of music was given. Madame Schumann played the following compositions of her husband, in a manner that is now historical, "Warum" and "Grillen" from the Fantasiestücke, and the Romanza in D minor. To say that her playing was worthy of her great reputation is hardly saying enough, for, doubtless moved by the unusual interest of the occasion, she fairly surpassed herself, and her performance will live long in the memories of those who were fortunate enough to hear it. Madame Norman-Neruda and Dr. Joachim played Bach's double concerto, Brahms's Quintet, with MM. Charles Hallé, Joachim, Ries, Straus, and Piatti as exponents followed, and then Mdlle. Janotta and Dr. Joachim played the well known Hungarian Dances. It is scarcely necessary to add that the music was listened to with the greatest delight by those assembled. As it was getting late, the company adjourned to the dining room to take some refreshment before leaving, and now happened a most charming incident. When the conversation was at its height, a sudden knocking on a table was heard, and Lady Revelstoke was seen vigorously using the handle of a knife in the conventional, but unmusical manner of demanding silence. This being obtained, Her Royal Highness the Princess of Wales rose, and holding a glass of champagne high in her hand, looked towards Madame Norman-Neruda and bowing, said in English, "I propose your health." The effect was electrical! and one may doubt if even Her Royal Highness has ever surpassed this act in true grace and delicate tact. It was a noble, womanly tribute from one lady holding an exalted position in the State to another holding an equally high one in the sphere of Art, and whilst we gladly pay homage to the queenly grace of the one, we can joyfully recognise the great attainments of the other.

Altogether, the events of this evening were such as musicians have every reason to be proud of. Another step has been taken in the social advance that artists are making so steadily, and another and formidable blow has been struck at the stupid and ignorant prejudice that has so long prevailed against the followers of Art in this country, where, hitherto, a successful venture in blacking has carried with it more social consideration than the writing of a good symphony, and where a patent pill has far outweighed the value of a great picture.

E. C. F.

[The pressure on our space compels us to hold over some interesting correspondence on Counterpoint.]

HAYMARKET THEATRE.

New productions at the Haymarket Theatre have lately come to be regarded as occasions of considerable interest among literary and artistic circles, and there were several reasons why this should be the case last Saturday night, when Messrs. Wills and Grundy's historical, or semi-historical, play, "The Pompadour," was performed for the first time. It would be idle to disguise the fact that amid confident expectations of much excellent and attractive work, such as might be taken as a matter of course in a piece of this importance, written by two of the best known contemporary dramatists, and placed upon the stage by the most rising of London managers, were mingled some misgivings as to the final result of this ambitious experiment. Founded upon a French translation of a German play, which latter has a remarkable history of its own, the main incidents of "The Pompadour" were first presented to an English audience in a version (attributed to Tom Taylor) written for Herr Bandmann twenty years ago; and there is something singular in the circumstance that whereas the foremost critic of that time pronounced an opinion decidedly adverse to its chances of lasting popularity, a belief in the promising nature of the subject for dramatic purposes should have simultaneously impressed two experienced managers of the present day. It remained to be seen, therefore, how far the pungent wit of Mr. Sydney Grundy, taken in dilution with the sometimes wordy verses of his collaborator, combined with lavish scenery and able stage-management, would succeed in reversing the verdict of the past, and confirming the more sanguine views taken by some contemporary managers. A further point of interest, not unaccompanied with some degree of doubt, was suggested by yet another excursion of an actor whose remarkable talent in character parts was already established beyond dispute, into the field of more serious drama, towards which his artistic predilections are so manifestly urging him. To judge from the cordial reception given to "The Pompadour" on Saturday night, and, still better, from the continued attraction of the piece, as evidenced by the crowded state of the house on every subsequent night, there is no doubt that Mr. Beerbohm-Tree may congratulate himself, both in his capacity of actor and manager, upon a well-merited success. While a low comedian would be almost certain to lose his touch with an audience were he to attempt tragedy, there is really no incongruity in the appearance of a gifted "character actor," in parts admitting the combination of subtle delineation with emotional effect. In the case, indeed, of an artistic spirit so eminently progressive as Mr. Tree, this may be fairly considered his legitimate goal.

The story of Narcisse, the husband of La Pompadour, himself an imaginative creation of Diderot, from whose original manuscript, discovered long after his death in the Imperial library of St. Petersburg, all subsequent versions, German, French, and English, were in a strangely circuitous manner derived, has undergone further modification in the hands of the present authors; the most important of these being the introduction of a son, Eugene, whose presence in the court, while the secret of his birth remains still unknown to the noble Marquise, gives opportunity for some of the most effective situations of the piece. In the first act, the scene of which is laid in a sumptuously appointed audience chamber in the palace of

Versailles, we are introduced to several historic characters, including Voltaire—a conspicuous figure cleverly represented by Mr. Brookfield—Diderot, Grimm, the Duc de Choiseul, the Marquise de Choiseul, and various ladies of the Court in picturesque dresses appropriate to the period. It is at the time when the Pompadour, in the zenith of her triumph, and just informed of the Pope's consent to the king's divorce, fancies herself already within a few steps of the throne itself. The collapse of her golden visions, on the sudden appearance upon the gay scene of the ragged, half-demented Narcisse Rameau, in whom she recognizes her own husband, brings this act to an effective conclusion. We have next a brilliant *fête* in the gardens of the Duc de Choiseul's chateau, with a gavotte, and a pretty dance executed by Katti Lanner's pupils, and other prolonged, but in themselves admirably arranged pictorial effects, which retard the action and leave the audience in some doubt whether they are tired or delighted. Progress, however, is at length made and further complications prepared for the identification of Eugene, the duke's secretary, as the Pompadour's son. Eugene, who is in love with one of the Queen's maids of honour, insults the Pompadour, little dreaming of the relationship between them, and by her commands is arrested and condemned to summary execution. In the succeeding act Narcisse, the vagabond husband, gains admittance into the boudoir of his erring wife, and in a very prettily conceived scene (in which Mrs. Tree appears to the best advantage, and, among other things, sings a spinning song, written specially for her by Mr. Henschel) the Pompadour appears before him in her old peasant dress, and uses all the arts at her command to persuade him to depart from a place where his presence has become so dangerous. Finally, there is a "play scene"—which, like all play scenes, is suggestive of "Hamlet"—and among the actors Narcisse, placed there by Voltaire with malicious intent, after re-enacting incidents of her early life, which La Pompadour would have been better pleased to leave buried in the past, and revealing the fact that the young secretary she has just caused to be condemned is her own son, suddenly leaps upon the stage and recognises in La Pompadour his own wife. A volley of musketry is heard, and believing this to announce the death of her son, the Marquise falls to the ground, and, in defiance of history, dies from the effect of the shock. The young man subsequently enters safe and sound, and there is an effusive meeting between him and his crazy father, during which they, as well as the authors, seem to forget all about the Pompadour now lying stone dead upon the stage. After duly carpings at this and some other matters, and especially at the prolixity of some of the speeches, this must nevertheless be pronounced a very picturesque, and in many parts powerful, play. Mr. Beerbohm-Tree's conception of Narcisse is a highly elaborate piece of acting, and we are inclined to think will appear to even greater advantage as time goes on. The Pompadour of Mrs. Tree, on the other hand, cannot be called an entirely satisfactory impersonation, in spite of several effective moments. Mr. Brookfield delivers the smart, cynical witticisms of Voltaire with due incisiveness, and his "make-up" for this character is a remarkable feature. Miss Janet Achurch, always a charming, sympathetic presence on the stage, seems scarcely yet at home in the larger theatre, and Miss Rose Leclerc sustains the queenly part assigned to her with remarkable dignity and grace. Minor characters of the piece were more or less meritoriously sustained by Mr. H. Ashley, Mr. Royce Carleton, Mr. C. Brookfield, Mr. Charles Allan, Mr. Vollaire, and Miss Le Thiere.

Concerts.

POPULAR CONCERTS.

(Unavoidably held over last week.)

The 30th season of these valuable concerts came to an end on Monday the 26th ult., when so attractive a programme was provided that St. James's Hall was filled to overflowing. Brahms's fine Sextet in B flat, op. 18, admirably played by MM. Joachim, Ries, Straus, Gibson, Howell, and Piatti; and Schumann's "Carnaval," played with wonderful effect by Madame Schumann, were perhaps the most important items;

and it is sufficient to say that the remainder of the programme was made up of Boccherini's Sonata in A, played by Signor Piatti; Bach's Concerto in D for two violins by Madame Norman Neruda and Herr Joachim; and three of Brahms's "Hungarian Dances" by Herr Joachim. Miss Liza Lehmann sang songs by Gluck and Schubert in her charming manner, and Miss Fanny Davies, Mdlle. Janotta, and Mr. Sidney Naylor were the accompanists. Mr. Chappell may be congratulated on a successful season. As usual, there have been no daring innovations, for the rule at these concerts has been to present the well-known works of the great masters; and although a rather more liberal spirit in this particular would be welcome, still the uniform excellence of the performances goes a long way towards atoning for this defect. Amateurs will be grateful at any rate to Mr. Chappell for the opportunity of again hearing Madame Schumann, whose appearances have undoubtedly been the events of the season. The concerts will be resumed, as usual, in November.

CRYSTAL PALACE.

At last Saturday's concert, Beethoven was represented by two of his finest works—the "Leonora" Overture No. 3, and the Pianoforte Concerto No. 5 in E flat. All amateurs are familiar with these masterpieces, and with regard to the first-named, recognise in it Beethoven's indefatigable industry in working out a primary idea. The performance of this magnificent overture on Saturday could scarcely have been surpassed, every nuance and shade of expression being rendered to almost ideal perfection. In the Concerto, the pianoforte part was sustained by Miss Martha Remmert, who played with great brilliancy, but with a certain heaviness of touch, also apparent in Liszt's "Hungarian Fantasia," for pianoforte and orchestra, of which she gave a vigorous rendering. Spohr's well-known Symphony, No. 4, "Die Weihe der Töne," received a splendid interpretation from Mr. Mann's orchestra. The beauties of this work are manifold, and the composer's skill is so happily blended with inspiration, that the work constitutes one of the most perfect examples of programme music in existence. Particularly beautiful is the entry of the principal theme in the opening allegro, where, by a simple change from minor to major, the composer as it were, lifts the veil from the hidden harmonies of Nature, and evolves their latent chorus. Miss Alice Gomez, the vocalist, obtained great applause for her singing of the air "O Fatima," from Weber's "Abu Hassan," and songs by Mendelssohn and Franz, and Rossini's overture to "William Tell" concluded the concert.

The programme of the previous Saturday was, except for the appearance of that excellent artist, Madame Neruda, as solo violinist, of only ordinary interest. But Madame Neruda's playing is always a feature in any programme, and in interpreting Viotti's music she finds a task perfectly congenial to her artistic nature. Consequently her performance of that composer's Concerto in A minor left nothing to be desired, and her fine tone and certain execution were subsequently displayed in a high degree in a Larghetto by Nardini, and Paganini's "Moto Perpetuo." The instrumental portion of the programme comprised a Concert Overture in F, No. 4, by Mr. Wingham, who has previously obtained favourable notice at these concerts, and Beethoven's Symphony No. 4 in B flat, both admirably played; while the great "Trauermarsch" from the "Götterdämmerung," supplied an extremely appropriate reminiscence of the late German Emperor. Miss Anna Russell, of the Royal College of Music, made her first appearance at these concerts as a vocalist, and was very favourably received.

SACRED HARMONIC SOCIETY.

Mr. Cowen's oratorio, "Ruth," grows in public estimation whenever it is heard, and the effects which, on the occasion of its first performance at Worcester Cathedral, surprised the ear as much as they pleased it—we mean the ballet music—justify their *raison d'être* and are appreciated in concert-halls as fully as they deserve. On Tuesday last week the large audience at St. James's Hall seemed thoroughly to enjoy them, and were no less impressed by the quiet and peaceful close of the first part, and by the soli rendered by Miss Anna Williams (Ruth), Miss Agnes Larkcom (Orpah), Miss Hope Glenn, Mr. Edward Lloyd (who is in magnificent voice), and Mr. Watkin Mills. The chorus-singing was fairly good, and the composer conducted.

NOVELLO ORATORIO CONCERTS.

The Oratorio season proper may be said to have come to a close on the 28th ult., when Gounod's "Redemption" was given at St. James's Hall. The performance was, upon the whole, a very good one, conducted with care by Mr. Mackenzie, though in at least one number his reading of the *tempo* does not commend itself to us. To Mdlle. Trebelli was entrusted the soprano solo, and though she showed intelligence and care in her singing, there were several passages that called for a voice and a manner of greater solidity. The bass "narrator," Mr. Plunket Greene, is quite a new singer; he has a good voice and method, and delivered the music with real expression. The other parts were in the excellent hands of Madame Patey, Mr. Lloyd, and Mr. Santley.

ALBERT HALL SATURDAY CONCERTS.

A new series of concerts has been started by Mr. E. Bending, at the Albert Hall, intended to fill the gap occasioned by the cessation of the Saturday Popular Concerts. Naturally, the conditions of the place precluded any idea of a "Saturday Pop" programme, such as is the delight of so many amateurs through the winter; and the entertainment last week consisted largely of vocal numbers, varied by Mr. Bending's clever performances on the organ, and a piece or two from the band of the Grenadier Guards, all the music being of a more or less sacred character. Miss Anna Williams, who has a voice which sounds well in the vast spaces of the Albert Hall, and also the other artists who took part, were much appreciated by the large audience which was assembled. Another programme of the ballad order is promised for to-day.

MISCELLANEOUS.

A concert was given at the Kensington Town Hall, on Friday, the 23rd ult., by the members of the Kensington Amateur Choral and Orchestral Society. The society, although at the present concert not venturing upon any work of great magnitude, nevertheless showed a desire to deal with a work of some importance, and their performance of Sullivan's "Prodigal Son" was on the whole decidedly creditable, a result in considerable measure owing to the careful conducting of Mr. Buels.

We hear that Miss Winifred Robinson, violinist, will give her first concert on the afternoon of the 17th inst., and at Princes' Hall.

PROVINCIAL.

NORWICH.—The Afternoon Chamber Concert given here a short time ago by several students of the Royal College of Music, with Mr. A. C. Bent at their head, seems to have awakened in the minds of a few musical people the desire to hear more of classical works, for, except the two half-yearly Subscription Concerts given by the Philharmonic Society and one or two by individual professionals, the inhabitants of Norwich have no opportunity of hearing classical music. Therefore Mr. A. Wiseman, an energetic and enthusiastic amateur, with Messrs. F. W. B. Noverre and R. Price, organised a series of three Classical Trio Concerts, to consist of two trios with vocal and instrumental solos. The first of these was given last week (March 22nd) in Noverre's Rooms, to an audience consisting of the *élite* of the musical portion of this city, and fully justified the expectations of both the performers and the appreciative audience. The trios were Beethoven's in B flat (op. 11) and Saint Saëns in F (op. 18), which received a fine rendering by the organisers of the concerts, Messrs. Wiseman (piano), Noverre (violin) and Price (cello). The vocalist was Miss Crawshay, a young lady who, although rather nervous in her first selection, showed that she had been carefully trained and that she possesses a full, rich voice of medium compass, in the following songs, "Du bist wie eine Blume," Liszt, "Frühlingsnacht," Jensen, "Is my lover on the sea?" and "Love me if I live," Cowen. Miss Eleanor Rix, a native of Norwich, and also a medalist and associate of the Royal Academy of Music, was the solo pianist. This lady shows somewhat the reverse of the old saying, "A prophet is without honour," &c., as she is always liked and thoroughly appreciated whenever she plays in her native city. She chose for her solo Chopin's Grand Polonaise in A flat (op. 53), and receiving a well-merited encore played the same composer's valse "Brillante" in F (op. 34, No. 3.) Altogether, the first of these Trio Concerts was a great success, and the promoters deserve great credit for trying to bring the grand classical works of the great masters into the recognition of all lovers of music in Norwich.—Dr. Bennett, the Corporation organist, gives a weekly recital on the grand organ in St. Andrew's Hall to the poorer of the population, and is

I April 7, 1888.

assisted by various local instrumentalists and vocalists. Dr. Bates, the Cathedral organist, with the assistance of the Precentor (Rev. G. W. Barrett) and a choir composed of ladies and gentlemen of the various city choirs, has, following the example of Gloucester, been giving some very excellent "musical services for the people," which have been well appreciated by those for whom they were originated, as at the last service there were nearly 3,000 persons present. Dr. Bates is further raising a scheme for the enlargement and improvement of the Cathedral organ, which sadly needs something done to it to keep up the prestige of such a well-known cathedral as Norwich, as the present organ is one of the poorest of any in our cathedrals. The Festival Chorus is still well-banded together, despite the smart criticisms of some of the London Press, and will give a performance of the "Messiah" on Good Friday, and for Easter week we are expecting Turner's English Opera Company at our Theatre Royal.

EDINBURGH, March 27.—The musical season here is rapidly drawing to a close. Since the Reid Festival, in the second week of February, a considerable number of minor concerts, chiefly of chamber music and recitals of one sort or another, have taken place, but none of them, with the exception of the Annual Chamber Concert of the Philosophical Institution, and Mr. Carrodus's Violin, and Herr Rummel's P.F. Recitals, have been of sufficient interest or importance to call for special comment in the columns of THE MUSICAL WORLD. The Chamber Concert referred to is properly regarded as one of the great musical experiences of the year, inasmuch as it has long been customary for both Dr. Joachim and Signor Piatti to be among the executants engaged. This year, unfortunately, and to the profound regret of everyone, Dr. Joachim was unable to appear on account of a summons to Berlin to conduct, as the apology for his absence had it, a "musical ceremony" on the anniversary of the late Emperor's birthday. Nor was this the only disappointment the audience—an unusually large one—was doomed to suffer. Mdlle. Lehmann, who happens to be closely connected with a well-known and highly-respected Edinburgh family, was to have been the vocalist of the evening; but she also was unable to appear, owing to indisposition, consequent, no doubt, upon the present inclement state of the weather north of the Tweed. As it was, the burden of redeeming the promises of the programme fell upon Mdlle. Marie Soldat, Miss Fanny Davies, and Signor Piatti with Miss Bertha Moore as vocalists while Mr. H. Hartley acted as accompanist. When the announcement of Mdlle. Soldat's substitution for Dr. Joachim was made, very considerable interest was at once aroused in musical circles, and a determination to hear her widely evinced, as she had not previously appeared in Edinburgh, although the most flattering accounts of her artistic powers and unusually fair promise has already reached us. The concert took place in the music-hall on the 21st inst., and the programme was an exceedingly attractive one. It contained the following numbers: Brahms's latest P.F. Trio in C minor, op. 101; Beethoven's Grand Trio in B flat, op. 97; Spohr's Adagio in F, and two of the Brahms-Joachim Hungarian Dances for violin; Novelette in F, Schumann; and Staccato Étude, Rubinstein, for P.F.; and Piatti's "Ossian's Song" for cello. Besides these there were also three pleasing and well-selected songs. Interest of course chiefly centred in the Brahms Trio, which was all but new to Edinburgh amateurs; and, on the whole, it received a satisfactory rendering, although it was apparent that a little additional rehearsal would not have tended to mar the general effect. The exceedingly beautiful Andante Grazioso, and the final Allegro Molto were the movements which afforded the audience the greatest satisfaction. But the entire work was received with signs of the most cordial approval. A greater familiarity with the magnificent Trio of Beethoven, with which the concert was brought to a close, and which received a really faultless interpretation, was, no doubt, the cause of the larger degree of enthusiasm with which it was welcomed. The delicious Andante Cantabile—a movement which makes one feel wishful that it should never cease—was given with the utmost persuasiveness and pathetic eloquence by all concerned in its rendering. Miss Davies's pianoforte solos were by no means the least enjoyable part of the programme; indeed she fairly electrified her audience by the brilliant manner in which she disposed of Rubinstein's Étude, an ordinary rendering of which even makes severe demands upon the technique of the performer. Each successive visit of this young artist—and it is a pity they are not more frequent—tells its own tale of steady advance in true artistic power, and of a progress which if continued, as there is little doubt it will be, cannot fail but to place her eventually in the very foremost rank of living pianists. But, as has already been suggested, the deepest interest of all was centred in the *début* of Mdlle. Soldat; and it may be at once said that she passed through the ordeal with more than ordinary success. She displayed from the first, a tone, technique, and power of intelligent phrasing for which her audience were quite unprepared, and she easily succeeded in evoking the warmest expressions of encouragement and approval. The universal opinion seems to be that she is a pupil of whom her distinguished master, Dr. Joachim, has just reason to be proud. The Spohr Adagio was given with a sweetness and purity of expression that took the house by storm; while the facile manner in which the trying difficulties of a Bach Prelude, given as an encore, were surmounted, exhibited a mastery over the finger-board altogether

surprising in so young an artist. A repetition of Mdlle. Soldat's visit will be looked forward to with no little satisfaction and much pleasurable curiosity. To Signor Piatti's solo it is needless particularly to refer, except to remark that his playing embodied, as heretofore, all those tranquil charms and depths of emotional effect which have always characterised it. On a recall, after the "Ossian Song," Signor Piatti seemed somewhat unwilling to comply with the wishes of the audience, but at last consented to satisfy the demands of a perhaps too exacting house, by treating it to an altogether acceptable rendering of one of Germiniani's Gavottes. Miss Moore, who also was a stranger to Edinburgh concert rooms, was very favourably received and made an unusually good impression. Her legitimate method and pure vocalisation were greatly admired, bespeaking as they do a careful, conscientious training, which in these days of clap-trap and pretence is a thing not to be lightly esteemed. Her most successful song, and for which she received a hearty encore, was Sullivan's tuneful "Orpheus with his Lute."

LEEDS, April 2.—The tenth and last of the Leeds Popular Concerts took place on the 21st March, and with it the season may be said to have practically come to an end. It was of a somewhat novel character, taking the form of a "drawing-room concert," to which none but the subscribers to the first seats were admitted. The programme was exceptionally short, its principal feature being a fine performance of Chopin's Pianoforte Sonata in B minor, by Miss Clotilde Kleeberg. Mr. Peiniger, who was the violinist, played some solos by modern writers, and joined Miss Kleeberg in Mozart's Sonata for violin and pianoforte in G, one of the set dedicated to the pianist, Josephine Aurnhammer. Mr. Rawlinson Ford, who, at considerable pecuniary loss to himself, has promoted and managed the Popular Concerts hitherto, does not intend to continue them during the next season, but from their ashes the "Leeds Subscription Concerts" are, Phoenix-like, to spring, under the management of a committee of gentlemen of whom Mr. Ford is the chairman. A guarantee fund has been instituted, and amounts already to something over £500, though the excellent and practical scheme which is being prepared leads to the confident hope that there will be no occasion to have recourse to the guarantors for even the smallest contribution. Mr. Edgar Haddock, a local violinist, has given during the season a series of ten "Musical Evenings," consisting of short concerts of violin and pianoforte music, in which he has been assisted by many pianists of various degrees of ability. In the last of the "evenings," which took place on the 26th ult., Mr. Haddock was assisted by Mr. W. W. Cook, a talented student of the Royal College of Music. The programme included Brahms's new sonata in A, for violin and pianoforte (op. 100), and a clever sonata in D minor for the same combination of instruments of Mr. Cook's composition. The success of the past season has been great enough to induce Mr. Haddock to contemplate an extension of his scheme for next season, by engaging some of the principal pianists of the day to assist him.

BIRMINGHAM, April 3.—Mr. Carl Rosa's Opera Company opened a successful season here last night with "Carmen; the Theatre Royal being crowded to overflowing, money had to be refused at the doors. Madame Marie Roze in the title rôle played the part of Carmen yesterday for the 350th time, I believe, and charmed and delighted the vast crowd more than ever by her charming acting, her coquettish by-play, and irresistible *diablerie*. Her voice seemed even richer and fuller, especially in the higher register, than when last she appeared here. The cast, on the whole, was satisfactory. Mr. Valentine Smith (José), Mr. Max Eugene (Escamillo), and Miss Kate Drew (Michaela), gave an excellent reading of their respective impersonations. The orchestra and chorus were, on the whole, the same as on former occasions. Tonight Madame Roze will essay, for the first time here, Zerlina, in "Don Giovanni." The revival of "Robert le Diable" is looked for with great anticipation, and in my next report I hope to give an account of Meyerbeer's grand opera. The Midland Musical Society gave the "Redemption" on Good Friday, at the Town Hall, at popular prices, and attracted an enormous house. The performance, considering the resources available, was on the whole satisfactory. Our Amateur Operatic Company are busy rehearsing "Iolanthe." Mr. Cortes Perera has obtained permission from Mr. D'Oyly Carte for two performances. The principal part will be taken by Mrs. Cortes Perera, a clever singer and actress. The excellent Military Band Concerts came to a conclusion on Saturday last, and Mr. Alfred Gilmer promises a renewal of them early in October.—O. P.

MANCHESTER, April 3.—The Carl Rosa Opera Company has just concluded a month's visit to the Theatre Royal here, and its success has been of quite a phenomenal nature. Every night the house has been crowded almost to suffocation, and there is no doubt that, had engagements permitted it, the season might have been much further prolonged with no diminution of success. It is pleasant to add that the enthusiasm aroused was thoroughly deserved; we doubt whether we ever heard performances of such all-round excellence from this company. The number of operas performed has not been large, a fact which is to be explained by the large amount of interest displayed in the revival of one or two operas which have not been heard here for many years. The most important of these was "Robert the Devil," Meyerbeer's opera

has been, and still is, the subject of such conflicting criticisms, that it is difficult to say what the final verdict will be upon it. But there can be no doubt that to many it will long prove a source of attraction, and certainly its reproduction in the present instance has been fully justified by the success which has attended it. The opportunities for scenic display have been used to the utmost; so much so that the spectacular part of the opera has largely contributed to its popularity. Fortunately, at least equal care has been bestowed upon the musical portion of the work, and from this point of view there are in the large *répertoire* of the company few operas which receive so excellent an interpretation. Madame Georgina Burns, Signor Runcio, and Mr. Manners, all deserve great praise for their rendering of the principal characters. The revival of Balfe's opera, "The Puritan's Daughter," has also been successful. Without any pretensions to greatness in any part of it, this opera is at least more worthy of living than the "Bohemian Girl." It would be improved if a few extensive cuts were made in the dialogue, which often fails to be interesting. Madame Burns again scored a distinct success in the title rôle, and Mr. Celli as Charles II., and Mr. Valentine Smith as the Duke of Rochester, must also be congratulated. Amongst those who have recently become members of the company, Miss Crabtree is perhaps the most promising. This young soprano is as yet far, very far, from being at home on the stage, and her singing needs more refinement; still, we shall be mistaken if she does not prove an important addition to the company.

GLASGOW, April 3.—Last Monday evening, March 26th, Herr Franz

Rummel gave a pianoforte recital in the Queen's Rooms. The audience was very thin, but did not lack in enthusiasm. He performed in all fourteen pieces, by Bach, Beethoven, Chopin, Mendelssohn Bartholdy, Schubert, Schumann, Bülow, Brassin, Wagner-Brasslin, Tschaikowsky, Paganini-Liszt, Rubinsteine, and Liszt. At the close, Herr Rummel was repeatedly recalled.

ILFORD.—The Vocal Union gave its eighth concert in the Reading Room, on Good Friday evening, the programme consisting of Weber's Mass in G, Mozart's Mass in C, and a selection. The soloists were Madame Clara West, Miss Lottie West, Mr. Herbert Clinch, and Mr. Arthur Taylor. In the florid passages of Weber's Mass, Madame West's voice was heard to great advantage, as also in her other efforts. Miss Lottie West, Mr. H. Clinch, and Mr. Taylor also acquitted themselves admirably, as did also the chorus and band, conducted by Mr. A. Storr. There was a tolerably large and very appreciative audience.

SOUTHAMPTON, April 3rd.—A grand orchestral and vocal sacred concert was given in the Philharmonic Hall, Southampton, on Good Friday, March 30th, organised and arranged by Mr. G. Howes, and proved a splendid success. The vocalists were Mrs. Ivimey (soprano), and Mr. Charles Geddes (baritone). The orchestra, which consisted of thirty of the best selected professional instrumentalists of the town, deserved the warmest praise in the rendering of their portion of the programme, under the baton of Mr. G. Howes, which included excerpts from the masterpieces of Handel, Bach, Rossini, Gounod, and other great composers.

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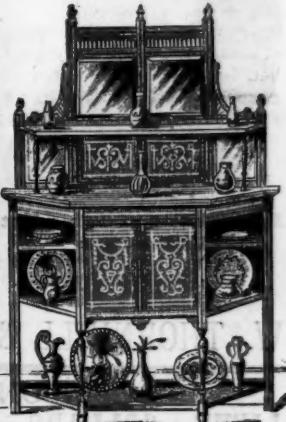
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